

OWNER OF A LONELY HEART

Words and Music by
TREVOR RABIN, JON ANDERSON,
CHRIS SQUIRE and TREVOR HORN

Moderately bright

A(no 3rd)



Bsus4



C



D



G



A(no 3rd)



Bsus4



C



D



D13+9



4fr.
No chord

A(no 3rd)



Bsus4



C



D



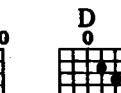
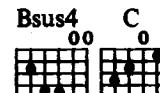
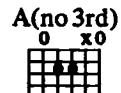
G



Move your - self.

You al - ways live your life

nev - er think - ing of the fu -



ture.

Prove your - self.

You are the move you make.

A(no 3rd)

Bsus4

C

D

G

A(no 3rd)

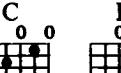
Bsus4

C

D

Take your chanc - es, win or los - er.

See your - self...—



You are the steps you take.

You and you, and that's the on - ly way.

A(no 3rd)

Bsus4

C

D

G

A(no 3rd)

Bsus4

C

D

Shake,

shake your - self.

You're ev - 'ry move you make.

So the sto - ry goes..

— Own - er of a lone - ly heart.

Own - er of a lone - ly heart. (Much bet - ter than a) own - er of a bro - ken heart..

— Own - er of a lone - ly heart.

— Say you don't want to chance it.

A(no 3rd)



Bsus4



C



D



G



A(no 3rd)



Bsus4



C

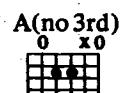


D



You've been hurt so be - fore.

Watch it now,



the ea - gle in the sky,

how he danc - in' one and on - ly.

A(no 3rd)



A(no 3rd)

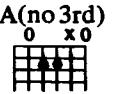


You

lose your - self.

No, not for pit - y's sake.

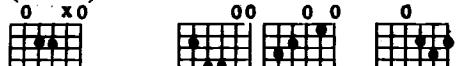
There's no real rea - son to be



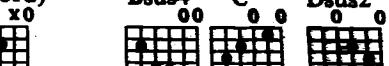
lone - ly.

Be your - self...

Give your free will a chance.

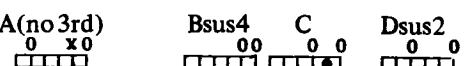
A(no 3rd) Bsus4 C D


G


A(no 3rd) Bsus4 C Dsus2


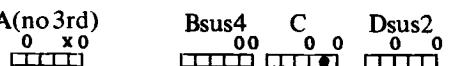
You've got to want to suc - ceed. Own - er of a lone - ly heart..

G

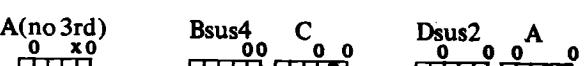

A(no 3rd) Bsus4 C Dsus2


G


— Own - er of a lone - ly heart.— (Much bet - ter than a)

A(no 3rd) Bsus4 C Dsus2


G


A(no 3rd) Bsus4 C Dsus2 A


own - er of a bro - ken heart.. Own - er of a lone - ly heart..

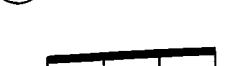
C/A


G/A


A


C/A

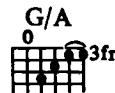
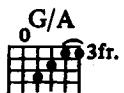

— Own -

C/A


G/A

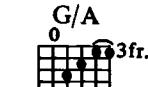

A


C/A

er of a lone - ly heart.—

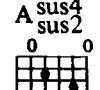
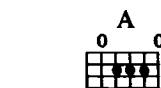
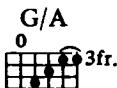
Af - ter my



own in - de ci - sion they con-fused me so.

My love said nev - er ques - tion your will at all—

Own - er of a lone - ly heart.—



In the end you've got to go.

Look be - fore you leap,—

and

Own - er of a lone - ly heart.—

don't you hes - i - tate— at all,—

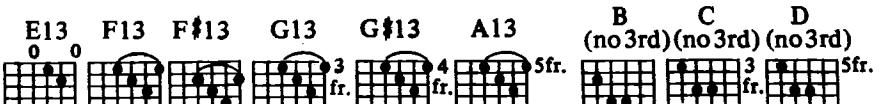
no, no.



A b13

4fr.



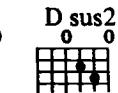
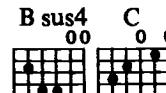
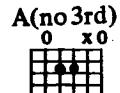


G (no 3rd) 3fr. A (no 3rd) 0 B (no 3rd) C (no 3rd) 3fr. D (no 3rd) 5fr. G (no 3rd) 3fr.

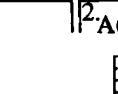
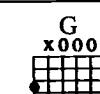
N.C.

A (no 3rd) 0 x0 B sus4 00 C 0 0 D sus2 0 0 G x000 A (no 3rd) 0 x0 B sus4 00 C 0 0 D sus2 0 0

Owner of a lone - ly heart.. Owner of a lone - ly heart..

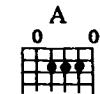
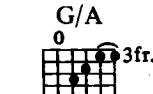


— (Much bet-ter than a) own-er of a bro - ken heart.—



Own-er of a lone - ly heart.—

Own-er of a lone - ly heart.—

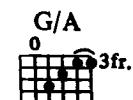
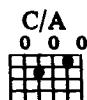
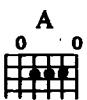
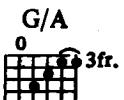


Own - er of a lone - ly heart.—



Soon-er or lat - er each con-clu - sion will de -

Own-



cide the lone-ly heart.

It will ex -

er of a lone-ly heart.—



cite, it will de - light, it will give a bet - ter start.

Don't de - ceive your free will at all.—

Own - er of a lone-ly heart.—



Don't de - ceive your free will at all.—

Don't de -



D.S. (instrumental)
and fade

ceive your free will at all.—

Just re - ceive it,

just re - ceive it.

HOLD ON

Words and Music by
JON ANDERSON, TREVOR RABIN
and CHRIS SQUIRE

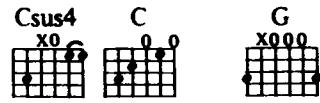
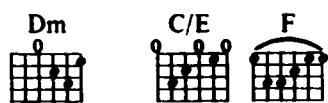
Moderately, in 2

Chords:

- Dm 0
- C/E 0 0 0
- F
- C 0 0
- G x000
- Dm 0
- C/E 0 0 0
- F
- C 0 0
- G x000
- Dm 0
- C/E 0 0 0
- F
- Csus4 x0
- C 0 0
- G x000

Lyrics:

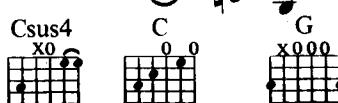
Jus - tice__ to the left of you,__
Jig - saw__ puz - zle tria - tors__
jus - tice__ to the right.
sent to__ spill the beans.



A musical staff with a treble clef and a key signature of one flat. It features a melodic line with various note heads and stems, some with horizontal dashes indicating pitch or duration.

Speak when you are spoken to, but don't pretend you're right.
Con - sti - tu - tion screw - up but shut - ter - ing the dreams.

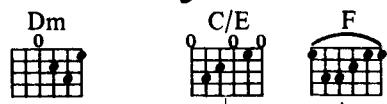
A musical staff with a treble clef and a key signature of one flat. It shows a rhythmic pattern of eighth-note chords.



A musical staff with a treble clef and a key signature of one flat. It features a melodic line with eighth-note chords.

This life's not for liv - ing. It's for fight - ing and for wars. No
Blood flows in the des - ert. Dark cit - a - dels burn - ing too.

A musical staff with a treble clef and a key signature of one flat. It shows a rhythmic pattern of eighth-note chords.

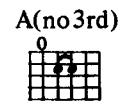
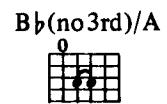
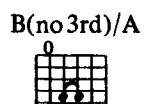
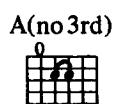


A musical staff with a treble clef and a key signature of one flat. It features a melodic line with eighth-note chords.

mat - ter what the truth is, hold on to what is yours.
Watch! Look o - ver your shoul - der. This one is strict - ly for

A musical staff with a treble clef and a key signature of one flat. It shows a rhythmic pattern of eighth-note chords.

A musical staff with a treble clef and a key signature of one flat. It features a melodic line with eighth-note chords.



A musical staff with a treble clef and a key signature of one flat. It shows a rhythmic pattern of eighth-note chords.

A musical staff with a treble clef and a key signature of one flat. It features a melodic line with eighth-note chords.

A musical staff with a treble clef and a key signature of one flat. It shows a rhythmic pattern of eighth-note chords.

B(no 3rd)/A B \flat (no 3rd)/A A(no 3rd)

2.

D(no 3rd) C/E F E \flat /F

you. Hold _____ on! _____

B \flat /F F A \flat /F E \flat /F

Hold _____ on! _____ Wait! May - be the an - swer's look - ing -

B \flat /F F E \flat /F

for you. _____ Hold _____ on! _____

B_b/F F A_b/F E_b/F

 Fsus4 A(no 3rd) D/A A(no 3rd) D/A

 Dm C/E F C G

 Dm C/E F B_b G7/B C

Hold _____ on! _____ Wait! Take your time, think it through.
 — (Yes! I can make it through.)

The musical score consists of six staves of music for voice and piano. The top staff features lyrics with guitar chords above the vocal line. The second staff shows a continuous bass line. The third staff contains a piano part with eighth-note patterns. The fourth staff includes a vocal line and a piano part. The fifth staff continues the bass line. The bottom staff shows a piano part with eighth-note patterns. The vocal parts are primarily in common time, while the piano parts show a mix of common and 6/8 time signatures.



- - - - -
 Hold _____ Hold _____ on! _____
 on! _____

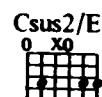
Bb/F **F** **A_b/F** **E_b/F**
 3fr.

Hold _____ on! _____ Sun - shine, - shine on -
 through. _____ Hold _____ on! _____

Bb/F **F** **E_b/F**
 3fr.

To Coda

Hold _____ on! _____ Sun - shine, - shine on -
 through. _____ Hold _____ on! _____



you. (You._____

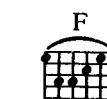
See it through!_)



Talk the sim - ple smile. Such pla - ton - ic eye! How they drown in in -



com-plete ca-pac - i - ty! Strang - est of them all, when the feel - ing calls, how we drown in styl -



is - tic au - dac - i - ty! Charge the com - mon ground,



 round and round and round, we liv - ing in grav - i - ty. Shake, we shake so hard.



 How we laugh so loud! When we reach we be - lieve in e - ter - ni - ty.



 (I be - lieve in e - ter - ni - ty.)

D. S. al Coda



 you.

Measures 1-4: Treble clef, B-flat major, common time. Bass part consists of eighth-note patterns.

Measures 5-8: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 9-12: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 13-16: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 17-20: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 21-24: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 25-28: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 29-32: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 33-36: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 37-40: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 41-44: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 45-48: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 49-52: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 53-56: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 57-60: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 61-64: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 65-68: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 69-72: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 73-76: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

Measures 77-80: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 81-84: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 85-88: Treble clef, C major, common time. Bass part consists of eighth-note patterns.

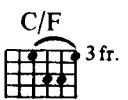
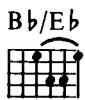
Measures 89-92: Treble clef, G major, common time. Bass part consists of eighth-note patterns.

Measures 93-96: Treble clef, D minor, common time. Bass part consists of eighth-note patterns.

Measures 97-100: Treble clef, C major, common time. Bass part consists of eighth-note patterns.



Repeat and fade



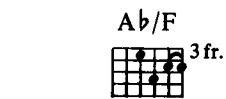
Sun - shine,
Sun - shine,



shine
shine

shine
shine

on, —
on



Sun - shine,
Sun - shine,

shine
shine

on —
on

IT CAN HAPPEN

Words and Music by
JON ANDERSON, TREVOR RABIN
and CHRIS SQUIRE

Medium beat

The sheet music consists of three horizontal staves, each with a treble clef and a bass clef. The top staff has a 4/4 time signature, while the middle and bottom staves have a 2/4 time signature.

Chords:

- No chord (indicated by a blank space)
- C (Guitar chord diagram: 0 0)
- F/C (Guitar chord diagram: 0 0)
- B♭/C (Guitar chord diagram: X 0)
- F/C (Guitar chord diagram: 0 0)
- C (Guitar chord diagram: 0 0)
- F/C (Guitar chord diagram: 0 0)
- B♭/C (Guitar chord diagram: X 0)
- F/C (Guitar chord diagram: 0 0)
- C (Guitar chord diagram: 0 0)
- F/C (Guitar chord diagram: 0 0)
- B♭/C (Guitar chord diagram: X 0)
- F/C (Guitar chord diagram: 0 0)

Lyrics:

You can fool your - self... You can cheat un - til you're blind...
 You can cut your heart... It can



hap - pen.

You can mend the wires. —

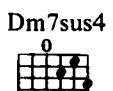
You can



feed the soul — a - part.

You reach. —

It can hap - pen to you. —



— It can hap - pen to me. — It can hap - pen to ev - 'ry-one e - ven - tu - al - ly.

(It's a

Dm7sus4



con-stant fight.) A con - stant fight.
This world I like.

You're push - ing the nee - dle to the red.
We ar - chi - tects of life.

No
de -

(Black and white.) Who knows who's right?
A song, a sigh,

sub - sti - tute. You're born, you're dead.
vel - op - ing words that lin - ger -

(Fly by night.) Cre - at - ed out of
through fields of green, through

fan - ta - sy,
o - pen eyes,

our des - ti - na - tion
this for us — to

calls.
see. }

Look up! —

D7



D7/C



Gmaj7/B



Look down! —

Look out! —

Look a - round! —

Gmaj7/A



D7



D7/C



Look up! —

Look down! —

There's a cra -

B♭ maj7



A



C



F/C



zy world_out - side. We're not a - bout_to lose_ our pride.

It can hap - pen to you..

— It can hap - pen to me. — It can hap - pen to ev - 'ry-one e - ven - tu - al - ly.

B♭/C



F/C



C



F/C

B♭/C

F/C

As you hap - pen to say, — it can hap - pen to - day. — As it hap - pens it hap -

1. Dm7sus4

2. C

F/C

pens in ev - er - y way. pens in ev - er - y way. As you hap - pen to see,

B♭/C

— it will hap - pen to be. — Noth-ing hap - pens to no - where and no - where.

B♭ G7
x000 C A7 D G/D D G/D

D G/D B_b/D F/D B_b/D F/C B_b/C F/C

You can

Music score showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics "You can" are written below the notes.

C F/C B_b/C F/C

fool your - self... You can cheat un - til __ you're blind.

It can hap - pen to you. __ It can hap - pen to me. __ It can hap - pen to ev -

Music score showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics "It can hap - pen to you. __ It can hap - pen to me. __ It can hap - pen to ev -" are written below the notes.

C F/C B_b/C

You can cut your heart. __ It can

try-one e - ven-tu - al - ly. As you hap - pen to say, __ it can hap - pen to - day. __

Music score showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics "try-one e - ven-tu - al - ly. As you hap - pen to say, __ it can hap - pen to - day. __" are written below the notes.

F/C



hap - pen.

You can

As it hap - pens it hap - pens in ev - er - y way.

F/C

B♭/C
x

F/C

C
o o

mend the wires._

You can feed the soul _ a-part.

You can

D. S. & fad

F/C

B♭/C
x

F/C

C
o o

touch your life._

You can bring your soul _ a - live.

CHANGES

Words and Music by
JON ANDERSON, ALAN WHITE
and TREVOR RABIN

Fast

Dm sus⁴
sus²

(♪ = ♪) (♪ = ♪)

pp, p

1. 2.

Dm sus⁴
sus²

p, mp

1. 2.

1. 2.

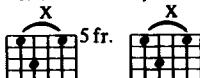
Half as fast (Medium beat)

Dmsus2 B_bsus2 Csus2

mf

1. 2.

Dmsus2 B_bsus2 Csus2

3.Dmsus2 B_bsus2

Csus2



F

I'm

Dm(no3rd) Dm(no3rd)/B_b Dm(no3rd)/C

Dm(no3rd) Dm(no3rd)/B_b Dm(no3rd)/C

mov - in' through some chang - es.
look in - to the mir - or.

I'll nev - er be — the hap - pi - ness.

Dm(no3rd) Dm(no3rd)/B_b Dm(no3rd)/C

Some-thing you — did touched me. — There's
All the warmth I gave you has

Dm(no3rd) Dm(no3rd)/B_b Dm(no3rd)/C

Dm(no3rd) Dm(no3rd)/B_b Dm(no3rd)/C

no one else — to blame. —
turned to emp - ti - ness.

8va

Dm(no3rd)



Dm(no3rd)/B♭

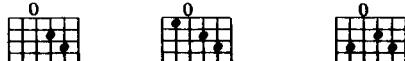


Dm(no3rd)/C

The
The

8va

Dm(no3rd) Dm(no3rd)/B♭ Dm(no3rd)/C



Dm(no3rd) Dm(no3rd)/B♭ Dm(no3rd)/C



love we had _ has fall - en,
love we had _ has fall - en,

the love we used _ to share.
the love we used _ to share.

(8va) ---

Dm(no3rd) Dm(no3rd)/B♭



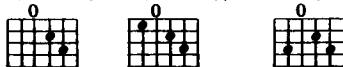
Dm(no3rd)/C



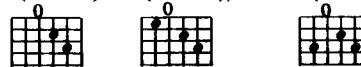
We've giv - en up__ pre - tend - ing __ as
You've left me here__ be - liev - in'__ in

8va

Dm(no3rd) Dm(no3rd)/B♭ Dm(no3rd)/C



Dm(no3rd) Dm(no3rd)/B♭ Dm(no3rd)/C



if you did - n't care.
love that was - n't there.

Dm



Gm7/C



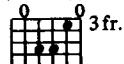
Dm



Change chang-ing plac - es.
Change chang-ing plac - es.

Root your - self to the ground...
Root your - self to the ground...

C(addD)/A



Dm



Gm7/C



Cap - i - tal - ise_ on this good for - tune.
Word to the wise:_ well, you get what's com - ing.

Dm

1.
C(addD)

Dm(no 3rd)



Dm(no 3rd)/B♭



Dm(no 3rd)/C



One word can bring you round:
One word can bring you round:

chang - es.

Dm(no 3rd)



Dm(no 3rd)/B♭



Dm(no 3rd)/C



8va.....

I

2.
 C(addD) Dm(no 3rd) C(no 3rd) Dm(no 3rd)

chang - es. But when I look in - to your eyes and

A(no 3rd) C(no 3rd) Dm(no 3rd) C(no 3rd) Dm(no 3rd)
 No chord

try to find out how, there's no way to save it now. And

ev - 'ry - thing I feel - chang - es. Keep look - in' for

Dm(no 3rd) Bb sus 2 Csus 2 G
 x000

chang - es. Chang - es.

2. C(addD) Dm(no 3rd) C(no 3rd) Dm(no 3rd)

chang - es. But when I look in - to_ your_ eyes and

A(no 3rd) C(no 3rd) Dm(no 3rd) C(no 3rd) Dm(no 3rd)

No chord

try to find_ out how, there's no way to save_ it _ now. And

Dm(no 3rd) B_bsus2 Csus2

ev - 'ry - thing I feel_ chang - es. Keep look - in' for

Dm(no 3rd) B_bsus2 Csus2 Dm(no 3rd) B_bsus2 Csus2 G

chang - es. Chang - es.

Dm(no 3rd) B_bsus2 C C(addD) B_b(addC)
 3 3

For some rea - son you're

C/B_b
 B_b
 3 3

ques - tion - ing why. — I al - ways be - lieved it gets bet - ter.

B_bmaj7/D
 3 fr.
 B_b/F
 3

One dif - f'rence be - tween you and I: — your heart is in - side your

C/G
 Dm(no 3rd) Dm(no 3rd)/B_b Dm(no 3rd)/C

head. One word from you. — One word from me. — A

8 8

Dm(no 3rd) Dm(no 3rd)/B♭ Dm(no 3rd)/C



Dm(no 3rd) Dm(no 3rd)/B♭ Dm(no 3rd)/C



Dm(no 3rd)/C

clear de - sign on your lib - er - ty. Who could be - lieve, when love

Dm(no 3rd) Dm(no 3rd)/B♭



Dm(no 3rd)/C



— has gone, how we move on like ev - 'ry - one?

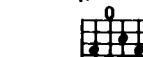
Dm(no 3rd) Dm(no 3rd)/B♭ Dm(no 3rd)/C



Dm(no 3rd) Dm(no 3rd)/B♭



Dm(no 3rd)/C



On - ly such

8va

fools.

On - ly such jeal - ous hearts.

8va

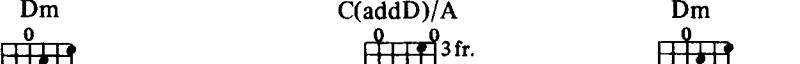
Dm(no 3rd) Dm(no 3rd)/B♭ Dm(no 3rd)/C



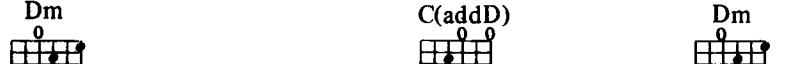
8va

Dm(no3rd) Dm(no3rd)/B♭ Dm(no3rd)/C Dm Gm7/C


On - ly through love chang - es come. Change chang-ing plac - es.
(8va)

Dm C(addD)/A Dm Gm7/C


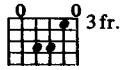
Root your-self to the ground. Cap - i - tal - ise on this good for - tune.

Dm C(addD) Dm Gm7/C


One word can bring you round: chang - es. One road to lone - li - ness,
 it's al - ways the same. One road to hap - pi - ness,

Dm C(addD)/A Dm Gm7/C


C(addD)/A



Dm



Gm7/C



Word to the wise: well, you get what's com - ing.

Twice as fast (Tempo I)

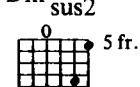
Dm



C(addD)



Dm sus4



One word, one word can bring you round: chang - es.

Dm



>



>



>

CINEMA

Music by
CHRIS SQUIRE, TREVOR RABIN,
ALAN WHITE and TONY KAYE

Moderately fast

F#

E♭/G F/A

3 3

1. E_b/G
x

2. E_b/G
x

3

3

3

3

F[#]

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 begins with a whole note followed by a fermata. Measure 2 starts with a measure repeat sign. Measure 3 begins with a 3/4 time signature, followed by a 4/4 time signature with a fermata. Measure 4 starts with a 4/4 time signature with a fermata. Measure 5 begins with a 3/4 time signature. Measures 6 through 10 show a repeating pattern of eighth-note chords in both staves.

Sheet music for guitar and bass, page 48.

The music consists of six staves of musical notation. Each staff includes a guitar chord diagram above the staff and a bass line below it. The chords are labeled with their names and inversions (e.g., E \flat /B \flat , F/B \flat , E \flat /B \flat , F/C, D).

Performance instructions at the bottom include *rit.* (ritardando), *mp* (mezzo-forte), and *p* (pianissimo).

LEAVE IT

Words and Music by
CHRIS SQUIRE, TREVOR RABIN
and TREVOR HORN

Moderately

Tacet

I can feel no sense of meas - ure,
no il - lu - sions

as we take re - fuge in young man's pleas - ure,

break - ing down the dreams we make real.

N.C.

Do do do do do do do

Dum

dum

dum dum dum

dum

dum dum

p gradual cresc.

do do do do do do do

dum

dum

dum dum dum

dum

dum dum

do

do

do

do

dum

dum dum

do do do do do do do.

dum

dum

dum dum dum

dum

dum dum

do

do

do

do.

dum.

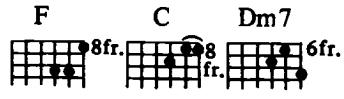
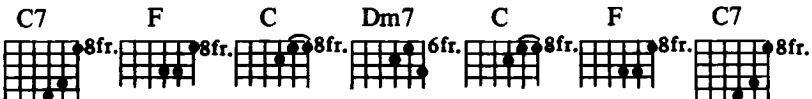
Tacet

One down, one to go;— an - oth - er town and one more show..

mp

Down-town they're giv - ing a - way but she nev - er came back.. No phone can take your place; you

know what I mean.. We have the same in - trigue_ as a court of kings..

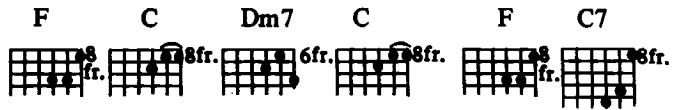
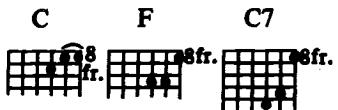


Ah,

8va

leave— it.

mf



Ah, _____ leave

(8va) -----

F C Dm7 C F C7

----- it.

(8va) -----

C7 F C Dm7 C F C7

8fr. 8fr. 8fr. 6fr. 8fr. 8fr. 8fr.

Dit dit dit dit dit dit dit.

Do do do do do do do.

(8va) -----

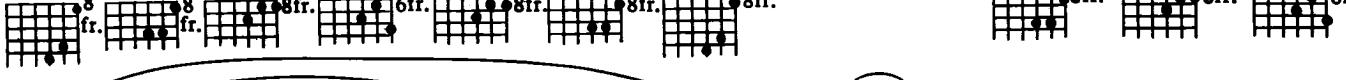
Tacet

Two down, there you go.— Mac - Ar - thur Park_ in the driv - ing snow.

Up - town they're dig - ging it out;— bet - ter lay your claim.

Get home; you're not a - lone.— You just broke out of the dan - ger zone.

Be there to show your face— on an - oth - er dream - y day..

C7 F C Dm7 C F C7 F C Dm7


Ah, leave— it.

8va

do do do dó do do do do do do do do do do.

F C Dm7 C F C7

8fr. 8fr. 6fr. 8fr. 8fr. 8fr.

Ah, _____ leave...

Good - bye, good - bye, good - bye, bad.

8va

F C Dm7 C F C7 F C Dm7

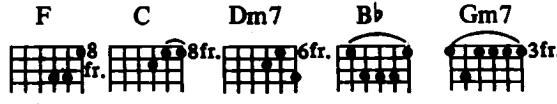
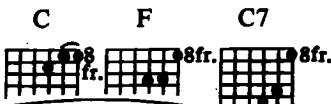
8fr. 8fr. 6fr. 8fr. 8fr. 8fr. 6fr.

— it. Ah, _____

Hello, hello, heav - en. Good - bye, good - bye,

(8va)

To Coda ♫

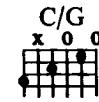
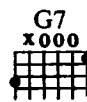
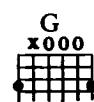


leave— it.

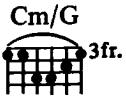
good - bye, bad.

Hel - lo, hel - lo, heav - en.

(8va)-----



mp



N.C.

I can feel no

mf

sense of meas - ure, no il - lu - sion as we take re - fuge in young
 man's pleas - ure, break-ing down the dreams we make real. Ah,
 leave it.

(8va) D.S. al Coda

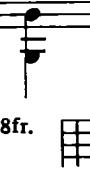
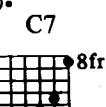
Ah, leave it.

Coda  

 Good - bye, good - bye,

heav - en. One down, one to go;— an-

8va -----

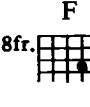
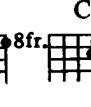
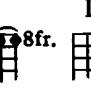
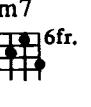
 F C Dm7 C F

8fr. 8fr. 8fr. 6fr. 8fr. 8fr.

good - bye, bad. Hel - lo, hel - lo, heav - en.

oth - er town and one more show—

(8va) -----

 8fr. 8fr. 8fr. 6fr.

C F C7 N.C.

8fr. 8fr. 8fr.

Good - bye, good - bye, good - bye, bad. Leave it.

One down, one to go;— an - oth - er town and one more show.— Leave it.

(8va) -----

OUR SONG

Words and Music by
JON ANDERSON, ALAN WHITE,
TREVOR RABIN and CHRIS SQUIRE

Medium beat

The musical score consists of four staves. The top staff shows a guitar part with chord boxes above the strings. The second staff is a treble clef piano part with bass notes. The third staff is a bass clef bass part. The fourth staff is a treble clef piano part. The score includes dynamic markings like *pp* and *gradual cresc.*, and time signature changes (4/4, 3/4). Chords shown in the guitar part include A, E, A, D, A, E, A, E, A, D, A, E, D, F#m, E, D, A, E/A, A, D/A, A, E/A, A, A/F#, E/F#, A/F#, D/F#, A/F#, E/F#, A/F#, A/E, E, A/E, D/E, and A/E.

A/E E D F#m E D A E/A A D/A

A/E E/A A A/F# E/F# A/F# D/F# A/F# E/F# A/F#

A/E E A/E D/E A/E E D F#m

E D A E/A A D/A A E/A A

A/F# E/F# A/F# D/F# A/F# E/F# A/F# A/E E A/E D/E

A/E E D F#m E

No chord

D
 E/D
 C/D
 D
 E/D
 C/D
 D
 D
 E/D
 C/D
 To - le - do was just an - oth - er good stop a - long
 Ev - er tried driv - ing it to gold - en heights, just
 D
 E/D
 C/D
 the good king's high - way.
 sim - ply jiv - ing it?
 My for - ti - fi - ca - tion took _ me
 My mys - ti - fi - ca - tion, it _
 E/D

2

C/D D

by sur - prise — and hit me send - ing me side - ways.
got a jewel — skies cra - zy spac - ing it.

E/D C/D D

Spell - bound, — round - ly, — good for — sun - shine.
Hot sun, — crowd - ed, — screams high — voice - es.

To Coda ♪

E/D

Can't Sing - help ing — think speech - - ing. — Sing - ing

Cmaj7 D/C Cmaj7

"Rule Bri - tan - nia," and this is where it grabs you.

D/C

Cmaj7/D

D

There's meth - od in the key of C. To -

Cmaj7/D

D

D/E

A(no3rd)/E G

le-do's got to be the sil - ver cit - y in this good coun - try. Our

D

Am

C

song, it gives us a rea - son. Our

D

Em

D/F#

G

song, that good mel - o - dy.

Mu - sic has mag - ic, that stuff of syn - co - pa - tion.

D. S. al Coda

N.C.

Touch-ing of the heal - ing heart. — So this is where we real - ly start. —

Mu - sic is a shout of fore - gone con - clu - sions as

Cmaj7 D

 D/E

 A

 E/A

 A

 D/A

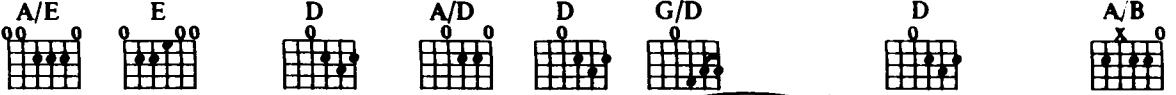
long as mu - sic plays its part, — good good part.

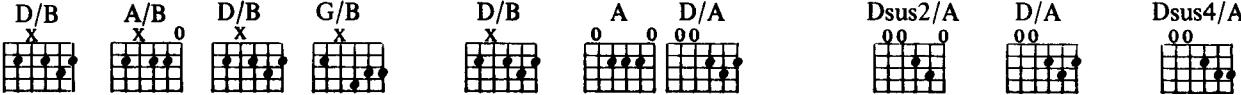
A E/A A A/F# E/F# A/F# D/F# A/F# E/F# A/F#

A/E E A/E D/E A/E E D F#m

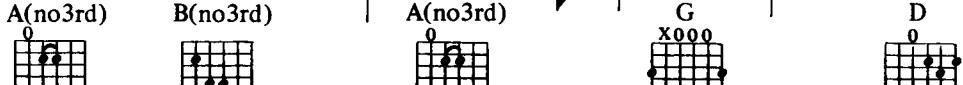
E D A E/A A D/A A E/A A

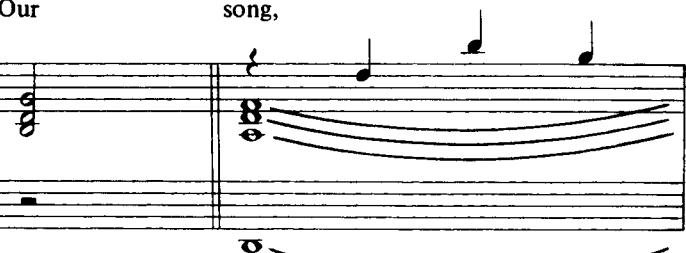
A/F# E/F# A/F# D/F# A/F# E/F# A/F# A/E E A/E D/E

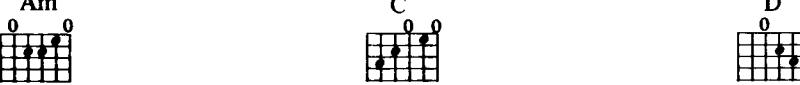
A/E E D A/D D G/D D A/B


D/B A/B D/B G/B D/B A D/A Dsus2/A D/A Dsus4/A


G(no3rd) B(no3rd) A(no3rd) B(no3rd)


R.H.
 A(no3rd) B(no3rd) A(no3rd) G D


Our song,


Am C D


it gives us a rea - son. Our song,


Em D/F# G D

that good mel - o - dy. ————— Mu - sic and

Am C Am/C D

mag - ic, it's good clear syn - co - pa - tion.

Cmaj7 D/C Cmaj7

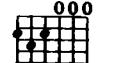
Treat it good,— treat it right - ly,

D/C Cmaj7/D D

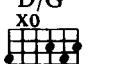
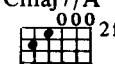
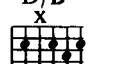
and if you get it flow - ing the

Cmaj7/D

 5fr.
 D/E

 Cmaj7/F#


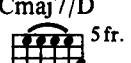
har - mo - ny is glow - ing. So get read - y. So get

D/G

 read - y. Cmaj7/A

 2fr. D/B


Don't go, To - le - do. To - le - do, don't go.

Cmaj7

 Mu - sic, D

 good _ to you. Cmaj7/D

 5fr.

Mu - sic, good _

D

 A

 E/A

 A

 D/A

 A

 E/A

 A

 — to you.


 A

 E/A

 A

 D/A

 A

 E/A

 A

 — to you.


 A

 E/A

 A

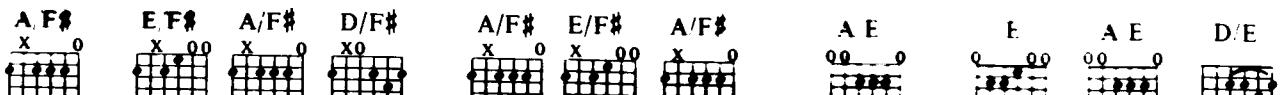
 D/A

 A

 E/A

 A

 — to you.



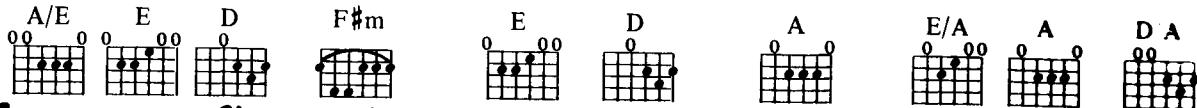
4

3

4

4

2



2

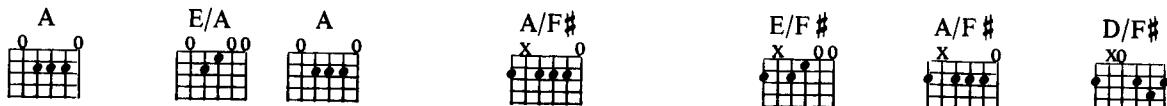
3

4

4

4

4



4

4

4

4

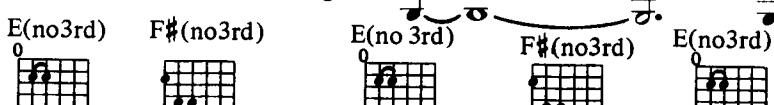


N.C.

3

4

3



4

4

4

4

4

4

CITY OF LOVE

Words and Music by
JON ANDERSON and TREVOR RABIN

Moderately Slow Hard Rock beat

No chord

Musical score for the first section of "CITY OF LOVE". The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a dynamic of *p*. The bottom staff is in bass clef and 4/4 time. The music begins with a short silence followed by a gradual crescendo indicated by "gradual cresc.". The bass line consists of sustained notes with vertical stems pointing downwards.

Cit - y of love, cit - y of love, cit - y of love.

Musical score for the second section of "CITY OF LOVE". The score consists of two staves. The top staff is in treble clef and 3/4 time, indicated by three "3"s above the staff. The bottom staff is in bass clef and 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. The bass line consists of sustained notes with vertical stems pointing downwards.

N.C.

Once bit - ten, twice shy. No, no re - grets_ at all._ Jus - tice, bod - y smooth take o -

Musical score for the third section of "CITY OF LOVE". The score consists of two staves. The top staff is in treble clef and 4/4 time. The bottom staff is in bass clef and 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. The bass line consists of sustained notes with vertical stems pointing downwards.

ver. Good girls, they work the cit - y. Good guys, they spike you hard—


 How they jive and jin - gle when you're in their back - yard.




 Street cor - ner won - der lust beck - on - ing the good guy.



 Take this, get that; have a good time.—



N.C.

He young and tac - tile; he read - y for an - y - thing that is.

G
x000

How they jive and jin - gle; they've read the book that gives. We'll be wait -

D₀ Em₀ 000 D₀ Em₀ 000 D₀

ing for the night, we'll be wait - ing for the night to— come...

Em₀ 000 D₀ G
x000 D₀

We'll be wait - ing for the night, we'll be wait - ing for the night to come..

Bsus2

N.C.

Piano part: Bass line consists of eighth-note chords (B, D, G, B) and a treble line with sixteenth-note patterns (F#-G-A-G-F#-E-D). Measure 1 ends with a fermata over the piano part.

Vocal part: Starts with a sustained note (F#) followed by a melodic line consisting of eighth and sixteenth notes.

N.C.

Su - per - vise this good treat - ment; al - ter - na - tive line by line.

Piano part: Bass line consists of eighth-note chords (B, D, G, B) and a treble line with sixteenth-note patterns (F#-G-A-G-F#-E-D).

Vocal part: Starts with a sustained note (F#) followed by eighth-note chords.

So the street guys so ob - serv - ant take him for a ride; have a good time.

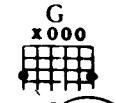
Piano part: Bass line consists of eighth-note chords (B, D, G, B) and a treble line with sixteenth-note patterns (F#-G-A-G-F#-E-D).

Vocal part: Starts with a sustained note (F#) followed by eighth-note chords.

Like a leg - end, the man he sharp; his wom - en glad - ly watch - ing.

Piano part: Bass line consists of eighth-note chords (B, D, G, B) and a treble line with sixteenth-note patterns (F#-G-A-G-F#-E-D).

Vocal part: Starts with a sustained note (F#) followed by eighth-note chords.



As he strides out of the dark, bet-ter be quick; get a-way. We'll be wait -

D 0 Em 0 000 D 0 Em 0 000 D 0

ing for the night, we'll be wait - ing for the night to, to come.

Em 0 000 D 0 G x000 D 0

We'll be wait - ing for the night, we'll be wait - ing for the night to come..

Bsus4 2fr. N.C.

N.C.

Three measures of eighth-note patterns with '3' above them, followed by a measure of sixteenth-note patterns with '5' above them.



N.C.



A single measure of eighth-note patterns.

Two measures of eighth-note patterns with '3' above them, followed by a measure of sixteenth-note patterns with '5' above them.

N.C.

A single measure of eighth-note patterns.

Good tim - ing has its good_price. One trick and you're stuck with the dice.

Two measures of eighth-note patterns with '3' above them, followed by a measure of sixteenth-note patterns with '5' above them. Chord diagrams for G (x000), D/F# (x0), and G (x000) are shown.

How they jive and jin - gle when you're their sac - ri - fice... Fast as light - ning.

Two measures of eighth-note patterns with '3' above them, followed by a measure of sixteenth-note patterns with '5' above them.

D/F#
x0

G
x000

D/F#
x0

G
x000

go, go get high. He's look-ing good. Once bit - ten, twice shy.

G/F#
x000

Em
0 000

G
x000

No wom-an, no cry, no wom-an,don't cry. We'll be wait -

D
0

Em 0 000 D 0 Em 0 000 D 0

ing for the night, we'll be wait - ing for the night to— come..

Em 0 000 D 0 G x000 D 0

We'll be wait - ing for the night, we'll be wait - ing for the night to— come..

N.C.

G x000

D 0

We'll be wait - ing for the night, we'll be wait -

3 3 3 3

Bsus4 2fr.

ing for the night to come.

N.C.

N.C.

ff

3 3

1.

3 3 3 3

3 3 3 3

2

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

N.C.

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

N.C.

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

1.2.3.

4.

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

HEARTS

Words and Music by
JON ANDERSON, CHRIS SQUIRE,
TREVOR RABIN, ALAN WHITE
and TONY KAYE

Moderately slow

Dm 0

8va

mp

Hear - ing, talk - ing, yes, I

(8va)-

mp

love you. Set your heart sail on the riv - er; look a-round you as you drift down-stream.

Dm 0

Hear - ing,

(8va)-

talk - ing, love you.
 Pour-ing souls in - to the o - cean, take ac - count of all you've seen.
 (8va) -

Gm


One peo - ple, to - geth - er, free - dom for to - day. So eas - y the fu - ture,
 (8va) -

Dm


so see - the chil - dren's way. Love me,
 (8va) -

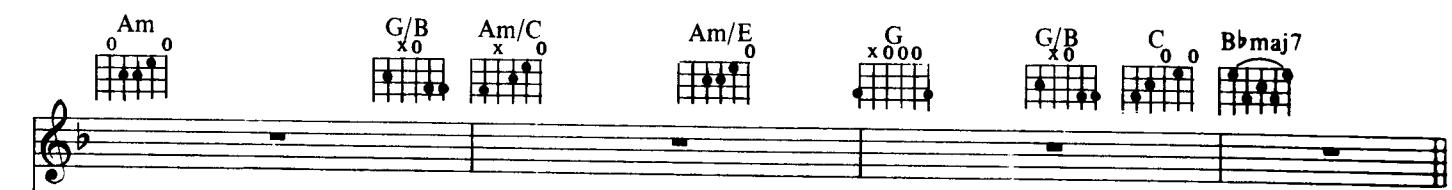
3

Gm


teach me, know me. One peo - ple, to - geth - er,
 (8va) -



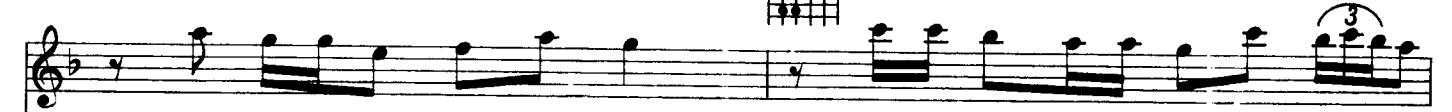
(8va)



Man - y moons cas - cade one riv - er; they light from side to side. As we cross in close prox-im-i-ty,



Gm
3fr.

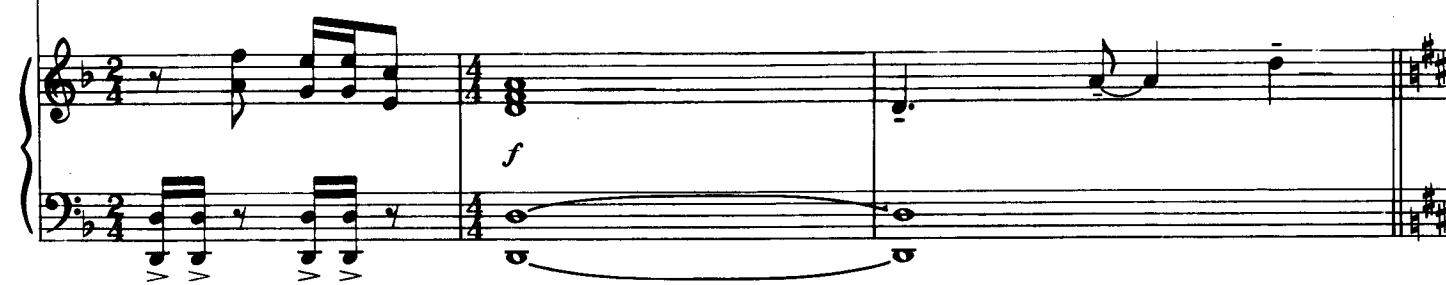
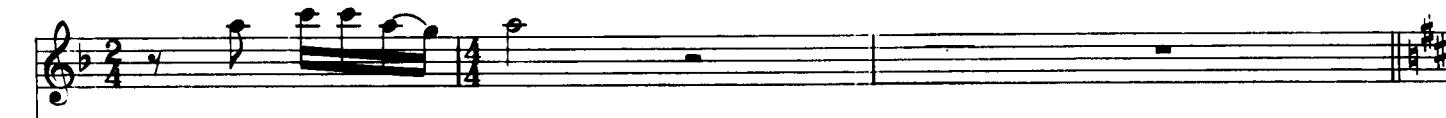
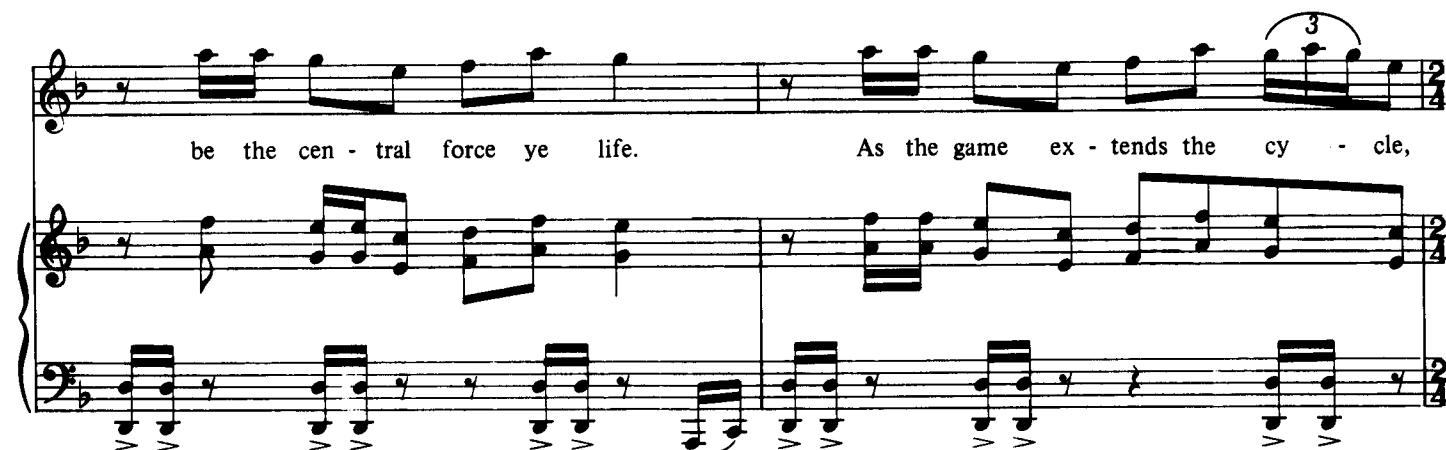


like riv - ers our hearts en - twine. How we talk, how we teach our chil - dren.



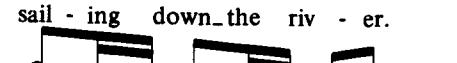


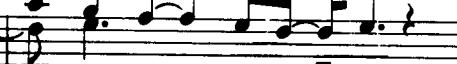
Dm



D D/F# G Em7 Em7/A D D/F#

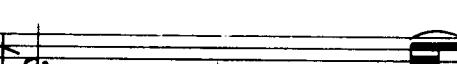


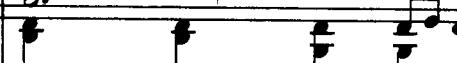




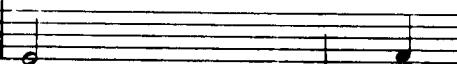




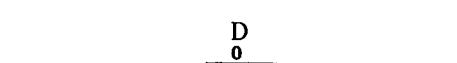




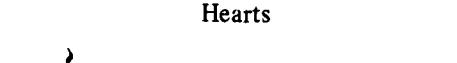




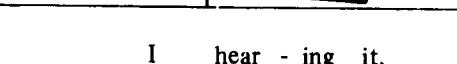




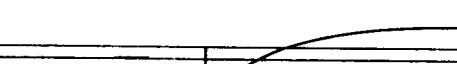




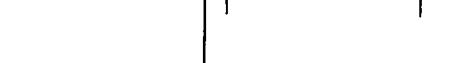


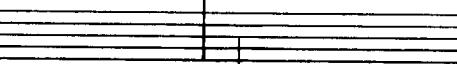




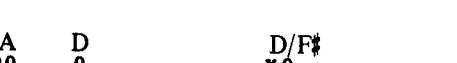








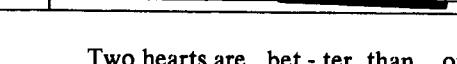




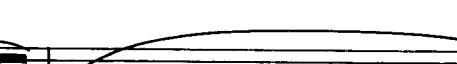


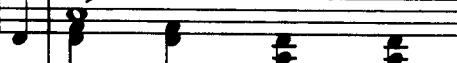




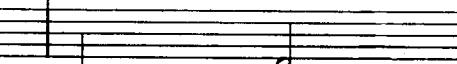

















<img alt="Guitar chord diagrams for D, D/F#, G, Em7, Em7/A, D, and D/F#. The D/F# diagram shows an x over the 3rd string." data-bbox="795 2555

Bb

 time.

Dm

 0

Hear - ing, talk - ing,
8va -

3

Am

 0

G/B

 x0

yes, I love.
8va -

3

Am/C

 x0

Am/E

 0

G

 x000

G/B

 x0

C

 00

G

 x000

Em7

 000

Em7/A

 00000

D.S. al Coda

shar - ing out - your for - tunes.

lieve in it, I lov - ing it...

D

 0

D/F#

 x0

G

 x000

Hearts

in and out - of

Gm6/Bb

 x0

time.

Two hearts are bet - ter than one.

2

4

4

4

No chord

ff R.H.

C 0 0 D 0 C 0 0 D 0 C 0 0

Who would be - lieve - you? Wise - men do...

D 0 C 0 0 D 0 C 0 0

Days that we knew it clear - with you...

D 0 C 0 0 D 0 C 0 0

You sing the an - swers, ques - tion time...

D 0 C 0 0 D 0 C 0 0



Hearts

in and out_ of time.

Hearts

Two hearts will al - ways be in and out_ of time.

One heart's for love, one's for giv -



sail-ing down_the riv - er.

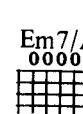
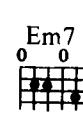
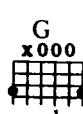
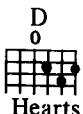
Hearts

throw-ing out_ a line..

ing.

Two hearts are bet - ter than one. —

I



Hearts

shar - ing out_your

for - tunes.

hear - ing it,

I liv - ing it,

I be - lieve in it,

I lov - ing it.



Hearts

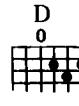
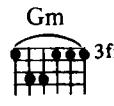


in and out of time.

Two hearts are bet - ter than one.



As we flow down life's riv - ers, I see the stars glow, one by



one. All an - gels of the mag - ic



con - stel - la - tion -

be sing - ing us now -